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LOCKROW, A. LYNN. Visual Design of Tennessee Williams' Cat on a Hot Tin Roof. (1974)
Directed by: Dr. Andreas Nomikos. Pp. 92

The purpose of this thesis shall be to present the design production of Tennessee Williams' Cat on a Hot Tin Roof. The thesis is to be organized into three divisions: (1) Part I, the playwright, the play, and the design concept, (2) Part II, the technical design of the production, and (3) Part III, a critical evaluation.

Part I deals with the historical and stylistic considerations influencing the design approach. Part II contains the renderings, working drawings, photographs, and plots for the sets, costumes, properties, and lighting. Part III discusses the final production and its weaknesses and problem areas.

VISUAL DESIGN OF TENNESSEE WILLIAMS'

CAT ON A HOT TIN ROOF

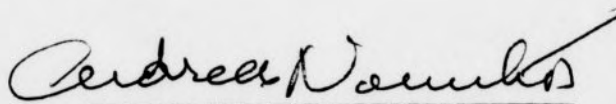
by

A. Lynn Lockrow

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

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Approved by



Thesis Advisor

APPROVAL SHEET

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The designer wishes to express deepest appreciation to the faculty of the Theatre Division of the Department of Drama and Speech--especially to Dr. Andreas Nomikos, whose guidance and encouragement were invaluable; to Jim Thorpe, the director, for his cooperation; to the crews for their dedication to the production; and to his parents.

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CHAPTER I

THE PLAYWRIGHT, THE PLAY, AND
THE DESIGN CONCEPT

CHAPTER I
THE PLAYWRIGHT, THE PLAY, AND
THE DESIGN CONCEPT

Directions

This the first chapter shall attempt to discuss the visual production of Tennessee Williams' Cat on a Hot Tin Roof, through historical considerations of the playwright and the play, the stylistic approach, and finally the visual aspects of design, setting, lighting, and costumes.

Two special problems involving the production came to light at first consideration. First, although Tennessee Williams and his plays are well known, there is a definite lack of information dealing specifically with Cat on a Hot Tin Roof. During preliminary investigation it was discovered that a large amount of material could be found on other Williams plays (i.e., The Glass Menagerie), but "Cat" is not so abundantly annotated.

Secondly, the production is to be performed in an arena theatre rather than in proscenium form. This factor has raised special problems, as the designer must be continually aware that his audience at all times is in actuality only a breath away from the action.

Williams and the "Cat"

Thomas Lanier Williams was born in Columbus, Mississippi, in 1914. He spent the first eight years of his life in the south where the majority of his plays are set.¹ Williams was the son of a rather outgoing traveling salesman and a mother raised under the influence of a strongly religious background. Williams and his sister Rose, who was the basis for the character of Laura in The Glass Menagerie, were also influenced by their grandparents who "fostered a bookish, contemplative life."² Surrounded by these individuals, he existed in a rather sheltered, closed world.

In 1919 the Williams family moved to an urban apartment in St. Louis, which became Thomas' home for nearly 20 years.³ Williams found this life harder and less to his liking than the easy life in the Deep South. His sensitive nature resisted his father's persistent efforts to turn him into an All-American Boy who would not be "called a sissy by the neighborhood kids."⁴

¹Haskell M. Block and Robert G. Shedd, eds., Masters of Modern Drama (New York: Random House, 1962), p. 989.

²Ibid.

³Jean Gould, Modern American Playwrights (New York: Dodd, Mead, and Co., 1966), p. 225.

⁴Block and Shedd, Masters of Modern Drama, p. 989.

To escape this world Williams became involved in writing. After attending college at several schools and working in a shoe warehouse, waiting tables, and running elevators, Williams became involved in the WPA Writers Project. In 1939 his first play, American Blues, was produced by the Group Theatre and his career was launched.

In 1944 The Glass Menagerie opened and received the Critics Circle Award, thereby establishing Williams as a playwright of note in the American theatre.⁵ In 1947 Williams was awarded the Pulitzer Prize for A Streetcar Named Desire, which was followed by the same award for Cat on a Hot Tin Roof in 1955. His best plays have been translated for production throughout the world, and, with few exceptions, . . . "have also been transferred to film."⁶

On March 24, 1955, Cat on a Hot Tin Roof opened at the Morosco Theatre. As with his other plays, there were mixed feelings among the reviewers, but the play was successful and proceeded to run for a total of 692 performances.⁷

⁵Louis Kronenberger, ed., The Best Plays of 1954-55 (New York: Dodd, Mead, and Co., 1955), p. 288.

⁶Block and Shedd, Masters of Modern Drama, p.990.

⁷Phyllis Hartnoll, The Oxford Companion to the Theatre (London: Oxford University Press, 1967), p. 1011.

Stylistic Considerations

In his book New Theatres for Old, Mordecai Gorelik explains stylization of a play as meaning to invent for the play an individual style or idiom.⁸ Webster's New Collegiate Dictionary defines style as "a distinctive or characteristic manner."⁹

Tennessee Williams is well known for his production notes and short remarks addressed to the designer, usually included in the script, and Cat on a Hot Tin Roof is no exception. Many of his plays invite heavy naturalistic staging, but Williams' usual approach to production is a form of modified expressionism.¹⁰ It is this combination of the naturalistic and expressionistic styles which is faced by the designer of a Williams play.

When considering a stylistic approach to this thesis production, the designer took into account the information supplied in Williams' notes to the designer, mentioned above. Architectural periods and practices were also considered, as these would be the influencing factors in the production.

⁸Mordecai Gorelik, New Theatres for Old (New York: E. P. Dutton, 1962), p. 198

⁹"Style," Webster's Seventh New Collegiate Dictionary (Springfield, Massachusetts: G. & C. Merriam Co., 1963), p. 873

¹⁰Block and Shedd, Masters of Modern Drama, p. 989.

The architectural period decided upon was to be the latter half of the nineteenth century, and the basic style was to be a realistic interpretation of a Victorian influenced southern mansion. The idea of expressionism promoted by Williams was discarded. Because of the requirements of the arena, what may be considered as fragmentary realism became the final form.

A discussion of the visual design follows: It includes the structure and ideas used to evolve the design for Cat on a Hot Tin Roof within the framework of the realistic style desired.

The Visual Design

The Setting

In a section of the preface devoted to the Scene Designer, Williams establishes a rather definite setting for the play. Besides this guideline, another restriction was placed on the designer. That restriction was that the production should be done using an arena or flexible staging.

After a conference with the director, it was decided that full arena staging was unacceptable and some type of flexible design was needed. Parker and Smith, in their definition of flexible staging, state:

Flexible staging provides an area for the easy changing of stage-audience arrangement. Within this flexible space the staging can be altered from arena staging to three-quarters round, or to proscenium type staging.¹¹

If one bends this definition slightly and assumes that the "area" to which these authors refer is the stage of Taylor Theatre with the addition of a full seating arrangement, the definition fully fits the situation which faced this designer at the start.

The primary step in constructing a "surround type" theatre on a proscenium stage is to take a scale drawing of the stage house and begin a rearrangement process. Also to be considered is a scale drawing of an arena arrangement used the previous year. It was this layout which gave the number and sizes of seating platforms available.

Since this designer's training is basically one of proscenium designs, it became imperative that a new tack be taken with this arena production in mind. It became readily evident that the realistic interior envisioned by Williams was altogether impractical for an arena approach. Yet something of the period and style demanded had to be preserved so that the atmosphere, so strongly hinted at by Williams, should not be lost. To illustrate what he had in mind, the following was considered:

¹¹W. Oren Parker and Harvey K. Smith, Scene Design and Stage Lighting (New York: Holt, Rinehart and Winston, 1968), p. 39.

The Room must evoke some ghosts; it is quietly and poetically haunted by a relationship that must have involved a tenderness which was uncommon. This may be irrelevant or unnecessary, but I once saw a reproduction of a faded photograph of the verandah of Robert Louis Stevenson's home on that Samoan island where he spent his last years, and there was a quality of tender light on weathered wood, such as porch furniture made of bamboo and wicker, exposed to tropical suns and tropical rains, . . . ¹²

To design such a room would take the best of designers and the most complete of facilities. Yet to capture that quality in an arena situation where at most he would have only an open rectangular or square area with a minimum of set pieces and lighting to work with was an exciting challenge to this designer.

After a period of time in which several experiments with the settings and seating arrangements were made and conferences were held with the director, a basis for the final design concept was established. It was decided, (1) first that the seating arrangement should be of the U-shaped variety, leaving the rear of the stage area open for a wall section to close off the rear of the acting area, (2) secondly, an entry way was to be established which could be used by the audience as well as the actors during the run of the production. With the aforementioned in mind and for practical purposes, this concept shall be labeled the "Room within a Room."

¹²Tennessee Williams, Cat on a Hot Tin Roof (New York: The New American Library, 1958), p. xiii.

To describe what is meant by "Room within a Room," one must remember that the arena in which the actor works is within or surrounded by the audience. In this instance the hall entry way mentioned above would be the entry not only for the audience but also for the actors. When the audience enters the hallway and then the doorway, they in essence enter the room in which the action of the play is to take place. Therefore the arena and the seating area is a room within the room created by the stage.

The back wall section was designed for several reasons. First, since the seating area was to be U-shaped, it left the upstage end of the acting area clear. It was felt that some type of scenic element should be used there to enrich the overall design of the play inasmuch as the designer did not feel that creating a ground plan of scattered furniture was sufficient to establish the proper mood.

Secondly, pursuing above idea, the U-shaped area with a back wall as well as the hallway provided opportunity for a more complete scenic treatment. With this thought in mind the design began to take form. It would be interesting at this point to consider for a moment the original set created by the well known designer Jo Mielziner. He used a system of raked platforms thrust through the opening of the proscenium to create the desired acting areas as well as the galleries described by Williams. He also used

the idea of columns to give the feeling of the southern mansion. It was felt by this designer that the ideas expressed in that setting were adequate for the production and that they were comparable to an arena situation. However, this designer desired an altogether different idea than Mielziner's. It was decided that in this case the back wall and hallway sections would be used to establish the confines of the room.

The final addition to the setting was a raised platform at the rear, supporting the back wall section. It was decided to use this platform as a device for the director, since it offered a different level and the possibilities for changes of action and focus, rather than any particular advantage to the designer.

Thus far the concept of the "Room within the Room" had been achieved. The hallway door and the back wall sections had been decided upon. Now the furnishings and the particular style of the room began to be considered. It was decided after looking at pictures of many southern mansions that the set should take its character from a period between 1860 and 1900. This was decided because interior trim and design were very similar during those years, and Williams in his preface again points out that the house is essentially Victorian. This would fit within the aforementioned period.

The play itself demands that the set be designed in a realistic style, yet in an arena situation this is not completely practical. It was therefore decided that actual walls would not be used for the back sections, and only door frames, cornices, and panel sections of an ornate style would be used. This decision was based upon the following considerations.

First, by using only the open framework of the walls, the suggestion of the realistic setting could be achieved. Second, it served the idea expressed within the play that the walls of the house are in reality only paper thin. In this case the non-existent walls become a symbol of transparent mendacity. Last, the open wall effect is simply necessary. The actors need to be seen by an audience seated on three sides of the acting area. By the use of open walls it was felt that the audience could have a full view of the actors when the double doors located in the back wall section and the "gallery" beyond them were used. No attempt will be made to mask the movements of people using the rear entrance positions, save for the use of black curtains hung beyond the upstage acting area.

On the other hand, the solid hallway door section shall be constructed so that it closes off the entry way. It was felt that this would be acceptable to not only the actors and the director, but also to the audience since

any action which takes place in that area is at the same time complemented by action on the actual stage.

As a final note concerning the set, the furnishings must be considered. Two alternatives were decided upon by the designer in order to achieve the setting suggested by Williams. Four basic pieces of furniture were to be used: a bed, a large chair, a small bench-type seat, and a radio-bar console unit.

It was decided that since obtaining one particular style of furniture may not be possible, two distinct styles of furniture could be used. One style would consist of a wrought-iron or brass bed and a large wing arm chair; the other would be of the type most often used in this play -- ratan furniture for both the bed and chair. This designer prefers the iron or brass if it can be located.

As a final statement on the setting, the designer feels that the actors in the arena situation are of great importance to the physical idea of the setting within the confines of the seating arrangement. For all practical purposes the actors not only create the play for the audience, but become an integral part of the set. It is their shape, size and movement which adds to the depth and dimension of the arena in a way which no designer could accomplish.

The Lighting

The primary concern in the design of the lighting for Cat on a Hot Tin Roof is to provide a realistic atmosphere for the acting areas. Although Williams defines a particular time span within the play, it is difficult if not impossible to suggest this realistically in an arena situation. Furthermore, considering that the action of the play is continuous, it is more important to provide good illumination of the desired areas rather than to create the illusion of time lapse in such a non-illusionary situation and in such close proximity to the audience.

It is the designer's desire to use light and shadow within the room as a reinforcement to the action of the play rather than aim at unnecessary "effects." The intent is to light the principal acting areas using only minimal light on the physical settings; just enough to define and include them into the basic design. It is felt that this also will help to establish the mood of the play; that of a bright energy source surrounded by the darkness of men's minds.

If performed in a proscenium situation, the use of lighted and shadowed area would be of greater importance than in an arena, yet in particular areas, such as the cornice of the rear wall, the gallery walking space and the outer hallway, it would be essential to shutter off or fade out the light in order to keep the set pieces from being

too well defined. Here the idea is to enfold the audience within the darkness of the outer edges of the room, providing a definite environment in which the act may take place.

The double McCandless method of lighting, using warm and cool opposing each other to light specific areas, is to be used. Areas such as the walkway from the actual stage area to the hall doorway shall be lit by using overhead and low-angle positioned lights. The rear gallery is to be sidelit in a criss-crossing manner with (hopefully) no spill on the rear black curtains.

The Costumes

The development of the costume designs for Cat on a Hot Tin Roof follows the basic concepts of the design already established for the sets and the lighting. The style of costuming therefore is to be realistic.

As previously stated in the section of this chapter dealing with the setting, the designer believes that the actors are as much a part of the overall arena design as any piece of furniture or set piece used in it. Because of this idea, the use of color in costuming bears some importance, since in a normal arena situation it is often the actor who defines, through color, some definite mood or symbolic relationship to the script.

The costumes chosen for this production are not designed with any specific symbolic meaning in mind.

In actuality, because of budget considerations, the costumes were designed with purchasing possibility in mind. However, some thought was given to the characters and what their specific personality required.

It is best to take a short look at each character to understand the above statement. Maggie needs three costumes. In the first act she appears in a "white lace dress," changes out of the dress, wearing only her slip for a large portion of the act, and finally puts on casual clothes. This designer chose to use a straight skirt and open-necked blouse combination for the final costume described above. The white dress demanded by the action, dialogue, and the playwright need not necessarily be lace and it was the designer's choice to use other fabric because of costs involved in the building of a new costume. However, since Maggie is the principal character throughout the play, the white color of the dress, providing a needed emphasis of the character, was kept and repeated in not only the slip but also the blouse of the casual combination described.

Brick requires a bathrobe and pajamas. These items are easily available. However, there is one part of Brick's "costume" which must be constructed; it is the foot cast. This should be easily removable yet realistic enough to be convincing to the audience. The cast is to be made of a cotton base wrapped with cloth impregnated with plaster of paris.

Gooper and Mae require only one costume each for the entire show. Gooper is to be dressed in a suit, with a white or tinted shirt, and a bolo tie. The fabric of the suit should have a pattern or stripes. The pattern should not be overly emphasized yet it should suggest something of the larger-than-life quality of the character.

Mae is much the same type of person as her husband, a caricature. There are no specific demands for the design within the script, but this designer felt that Mae should be gaudily overdressed. This is to be accomplished through overdressing her and through the over-use of makeup. Her costume should consist of a yellow-green sheath with an over-tunic of flowered chiffon. Around the neck and at the bottom of the sheath there are to be three layers of the chiffon. Also several strands of beads of a contrasting color should be worn around the neck and one wrist. Mae should wear open-toed, strap-back white shoes.

Three children were cast by the director to play the "no-neck monsters." The designer chose to costume the children in party clothes, the idea being that of contrast. Visually the children should look like cherubs: clean, bright, well-scrubbed. The dialogue and their activities throughout the play give the children their title; the costumes should not.

The character of Big Daddy was a problem to the designer. After a discussion with the director, it was

decided to use the traditional white planter's suit. The designer had previously felt that because of the difference in physical size and personality of the actor to interpret the role of Big Daddy (different from the usual image of Burl Ives), there should be some differences in costume. However, after thinking through the problem and the above mentioned discussion with the director, the white suit was chosen.

The only other costume used by Big Daddy is the robe (smoking jacket) given him as a birthday present during Act Two. The robe will be of a yellow-brown fabric with black velveteen cuffs and collar.

One would assume that the character of Big Mama should be dressed in contrast to that of Big Daddy. (The designer has seen this same idea in pictures of the original production.) However, he felt that there should be some contrast but not total opposition, particularly in color. Therefore a burgundy was chosen for Big Mama and not a black or dark navy blue. The basic costume should be made of a material with a sheen, into a sleeveless sheath and slightly taken in at the waist. The entire basic dress should then be covered by lace of the same color, with mid-upper arm bell-style sleeves of the same material. Jewelry and shoes of a slightly lighter shade of red-purple are added as accessories.

The final two characters, the Reverend and the Doctor, may wear suits of almost any adequate style or color available in stock.

Summary

This chapter has attempted to lay out the general outlines of the visual approach to Cat on a Hot Tin Roof, to be presented in March, 1974. Consideration has been given to the playwright and the play, as seen through the eyes of the designer and the director.

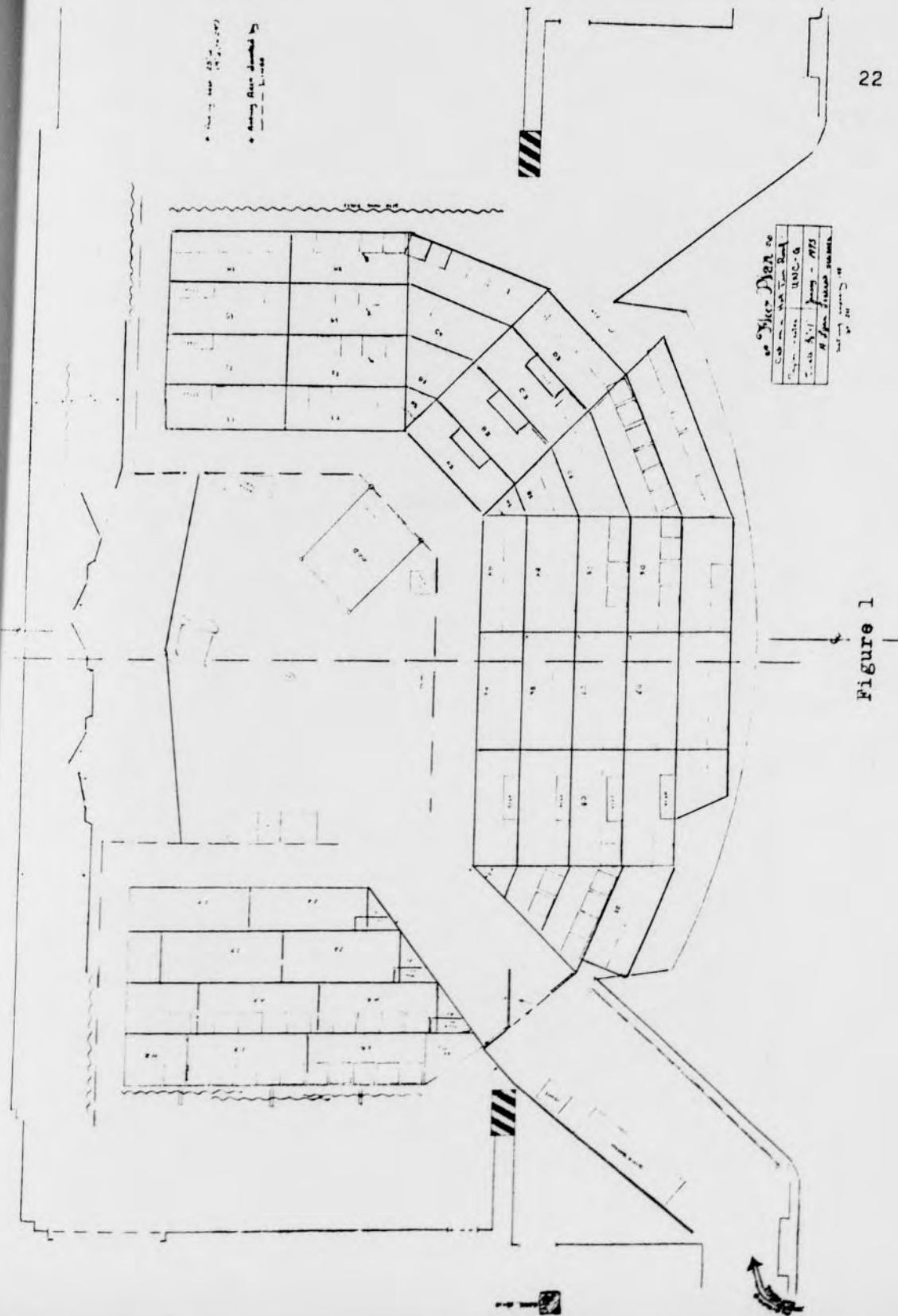
The actual design is an offshoot of this analysis. It is felt that under the prevailing circumstances a good choice has been made for the visual aspects of the play and that a production of quality be expected.

CHAPTER II

THE TECHNICAL PRODUCTION

THE SETTING

FLOOR PLAN



DESIGNER'S RENDERINGS

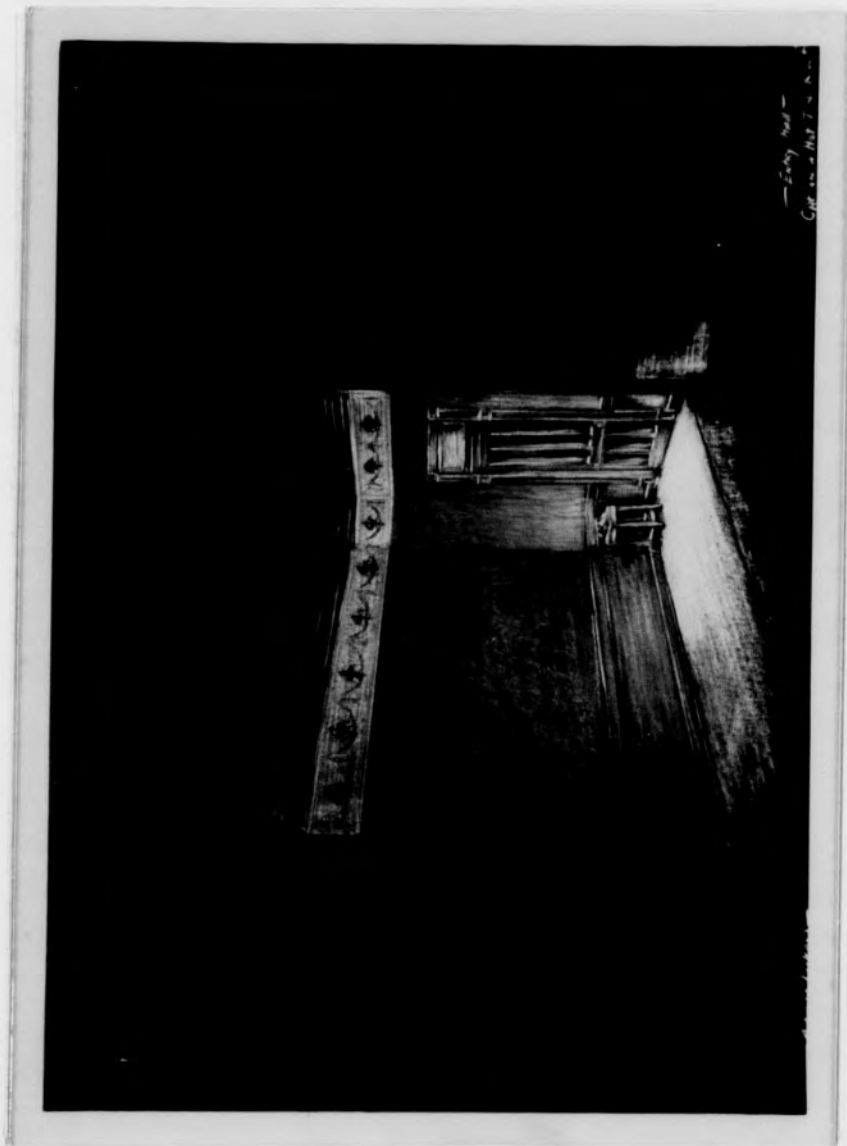


Figure 2

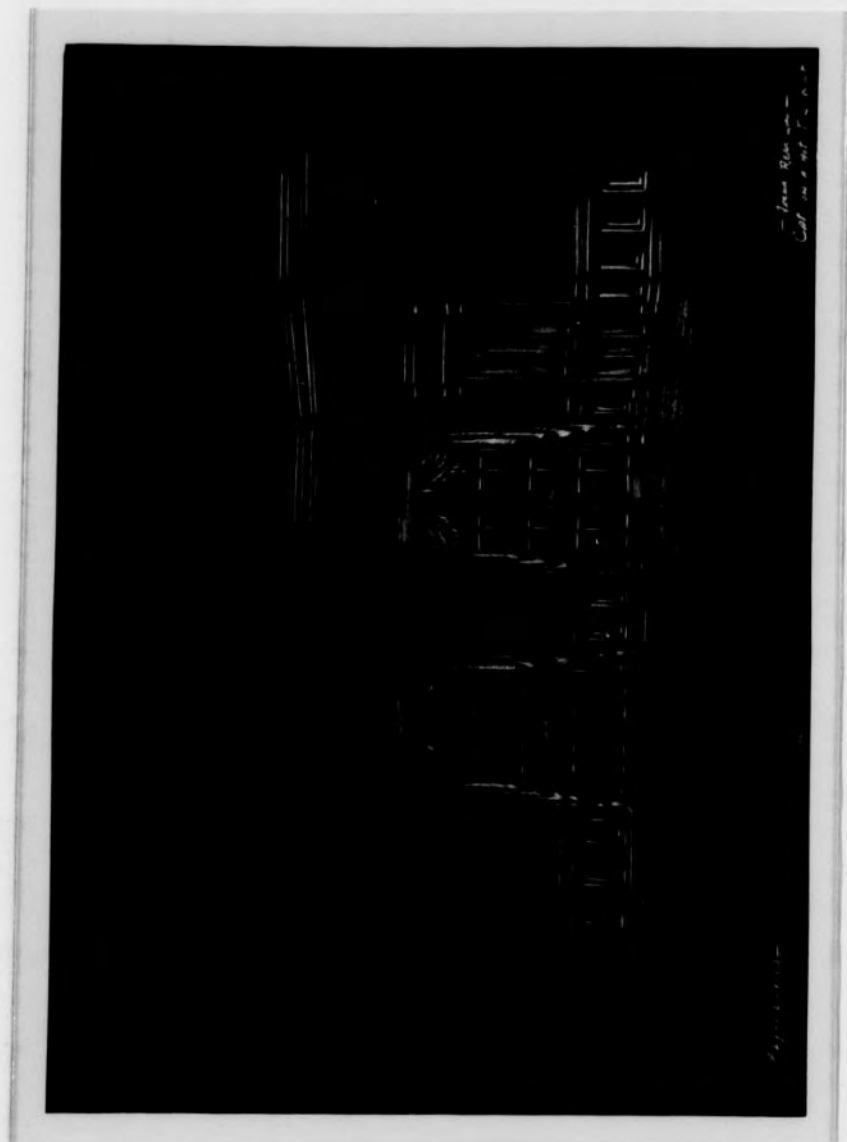
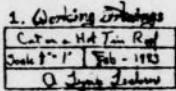


Figure 3

WORKING DRAWINGS

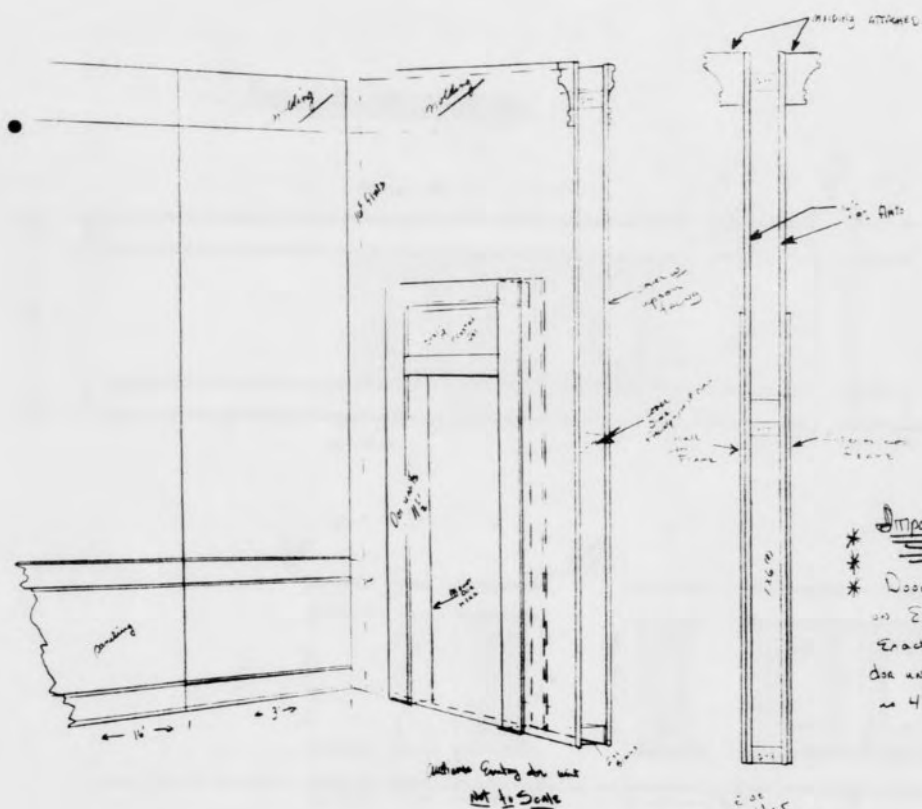


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2. Working Inquiries	
Lost on a Hot Tin Roof	
Sept 1" - 1"	2nd - 1974
G. L. Jones - Jackson	

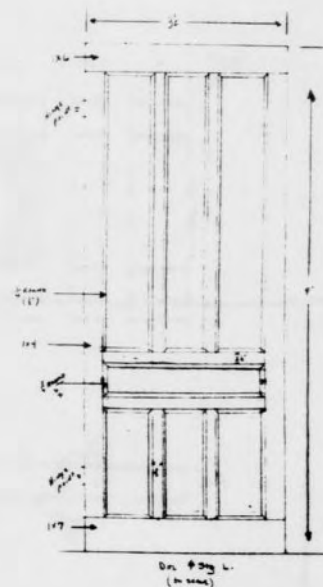
* Hall wall section made up of
16" flats - painted (see wall papers)



Important
 * Door Face Units
 in Entrance Made
 Exactly like Entrance
 Door Unit - except width
 is 4' Not 3 1/2'

20
 Jan
 Figure 6

Hallway
 +
 Bathroom Door



29

3. Working Drawing
 Corridor Unit
 Scale 1/4" = 1' Feb. 1958
 A. J. J. J.

REAR WALL SECTIONS (N.E.L.)

* Baton span 32 ft.

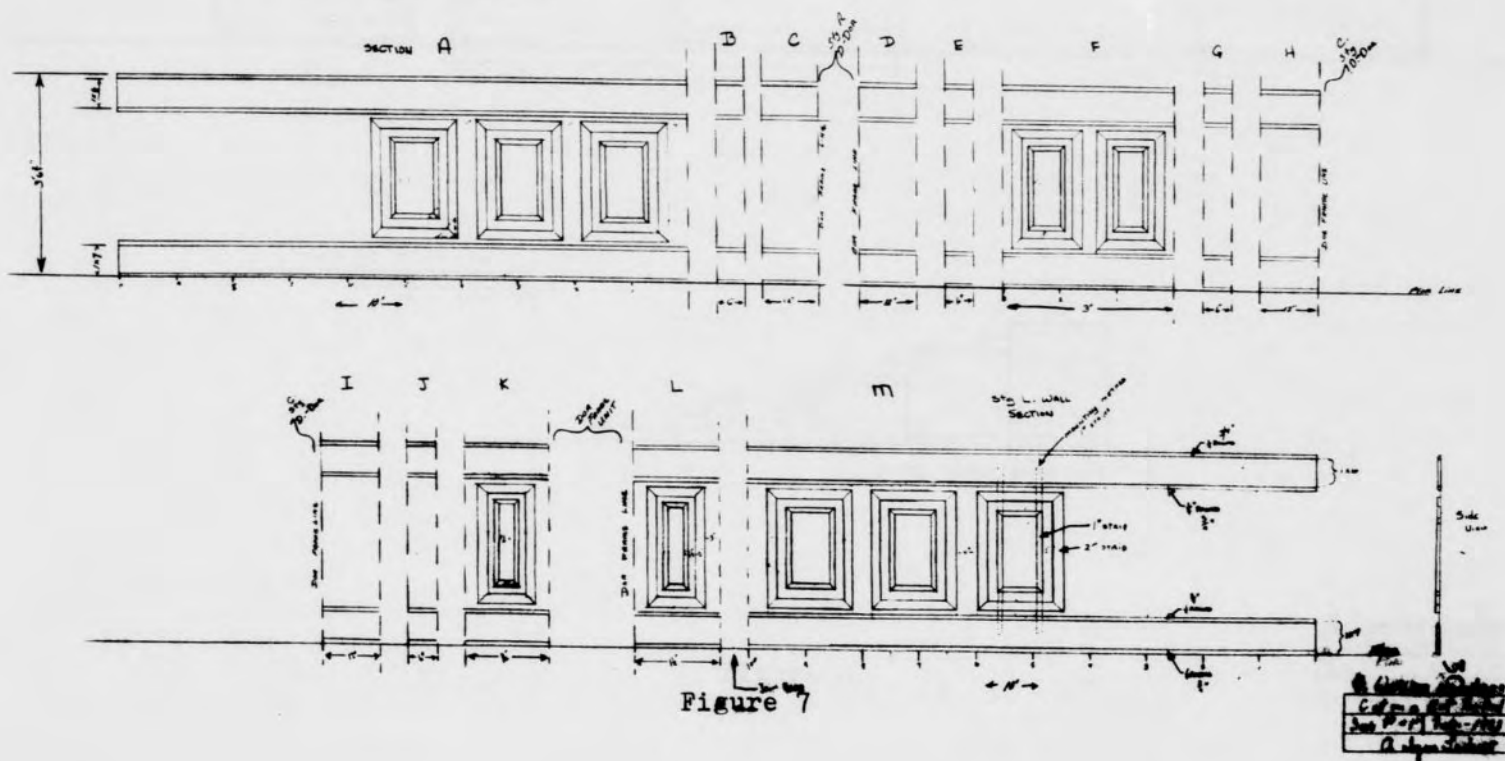
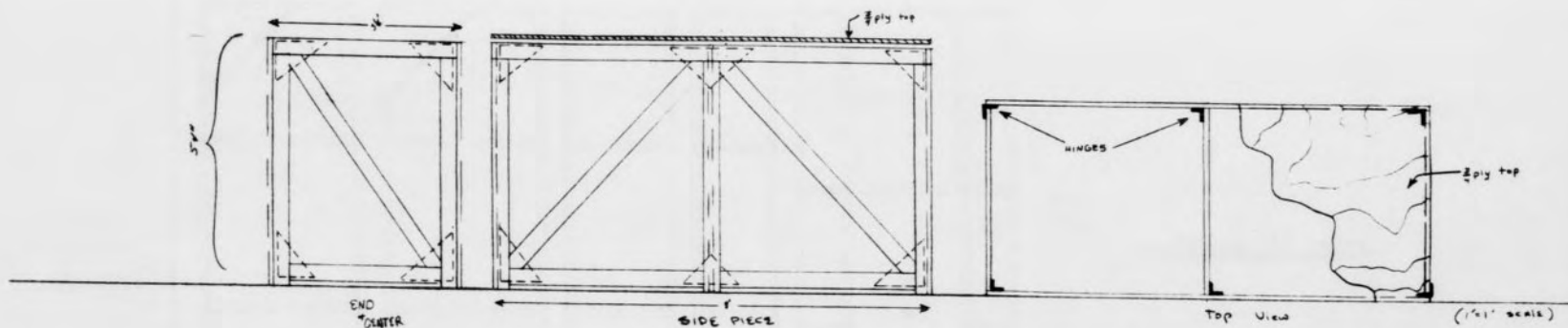


Figure 7



Parallel Platforms

(BASIC CONSTRUCTION)

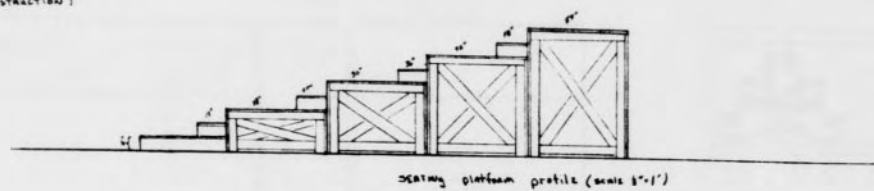
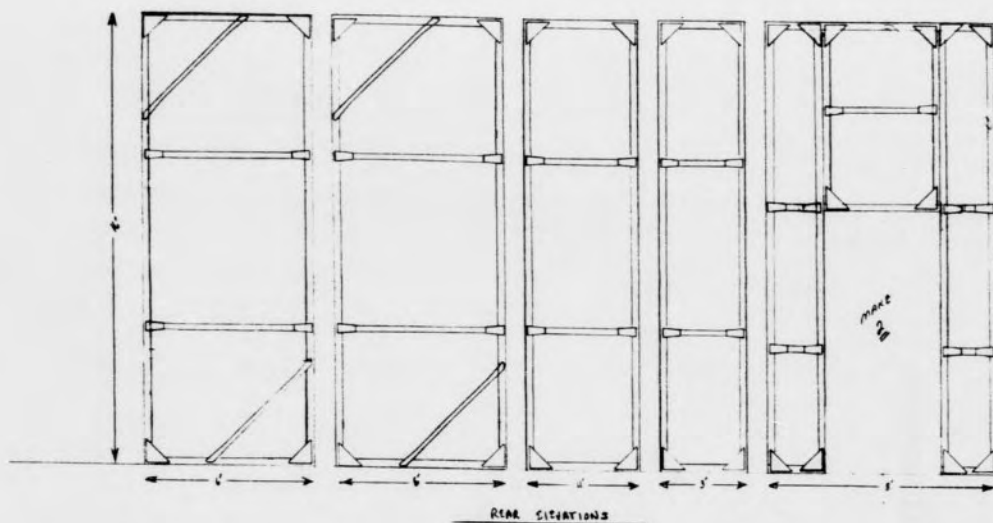
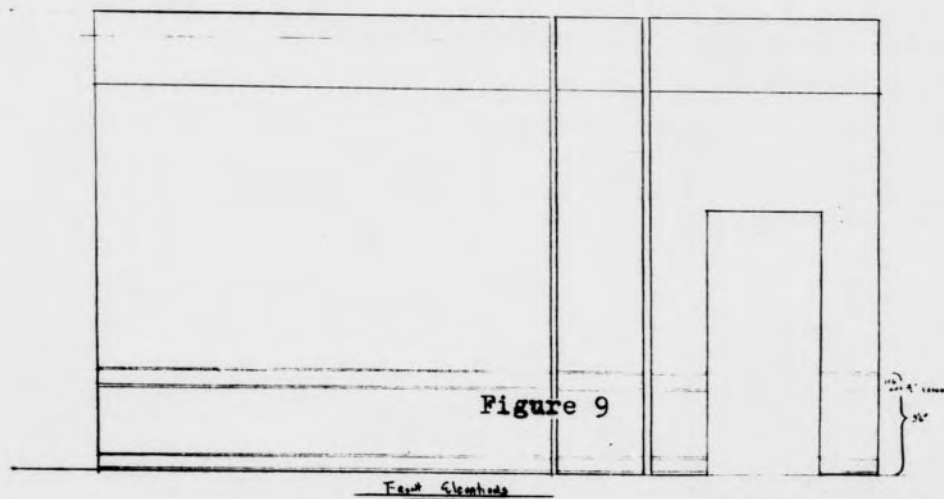


Figure 8

Working Drawing	
Cut on a Hot Tin Roll	
Scale 1"=1'	Mass - IV
A. J. J. J. J.	



Hallway Wall Section



Decorative Wall Panel

32

6. Charles D. Dyer	1914
Charles D. Dyer	1914
32	1914
9. Dyer	1914

PROPERTIES PLOT

TABLE 1
PROPERTIES PLOT

ON STAGE SET PROPERTIES:

Brass bed, ratan wing back chair, ratan straight chair, radio-bar console unit, low couch, 9 x 12 Persian rug, small bed side table

HALLWAY SET PROPERTIES:

Buffet, large high back chair, telephone table, 3 x 6 Persian rug

ON STAGE HAND PROPERTIES:

Radio-bar console unit: Ice bucket with cubes, 3 bottles of "Echo Springs" whiskey (two filled, one half full), pitcher of water, 6 glasses, ice tongs, silver tray

Rear wall (up right): Clothes hanger, silk suit on hanger, blouse and skirt on hanger

Bedside table: Box of Kleenex, cuff links, comb

Brass bed: Purple crushed velvet bed spread, 2 sheets, pillow, gift box under up right corner of bed (in box: robe), wrapped with gift paper and ribbon, with birthday card

Low couch: pillow, folded blanket

TABLE 1 - Continued

OFF STAGE HAND PROPERTIES:

Up left behind blacks: Brick's crutch, bath towel, pajamas

Behind hallway wall: Palm fan, archery bow, briefcase, 3 legal folders, hypodermic needle kit, 3 cap pistols, birthday cake, 2 croquet mallets, toy drum, glass of milk, party hats

THE COSTUMES

COSTUME RENDERINGS



Figure 10



Figure 11

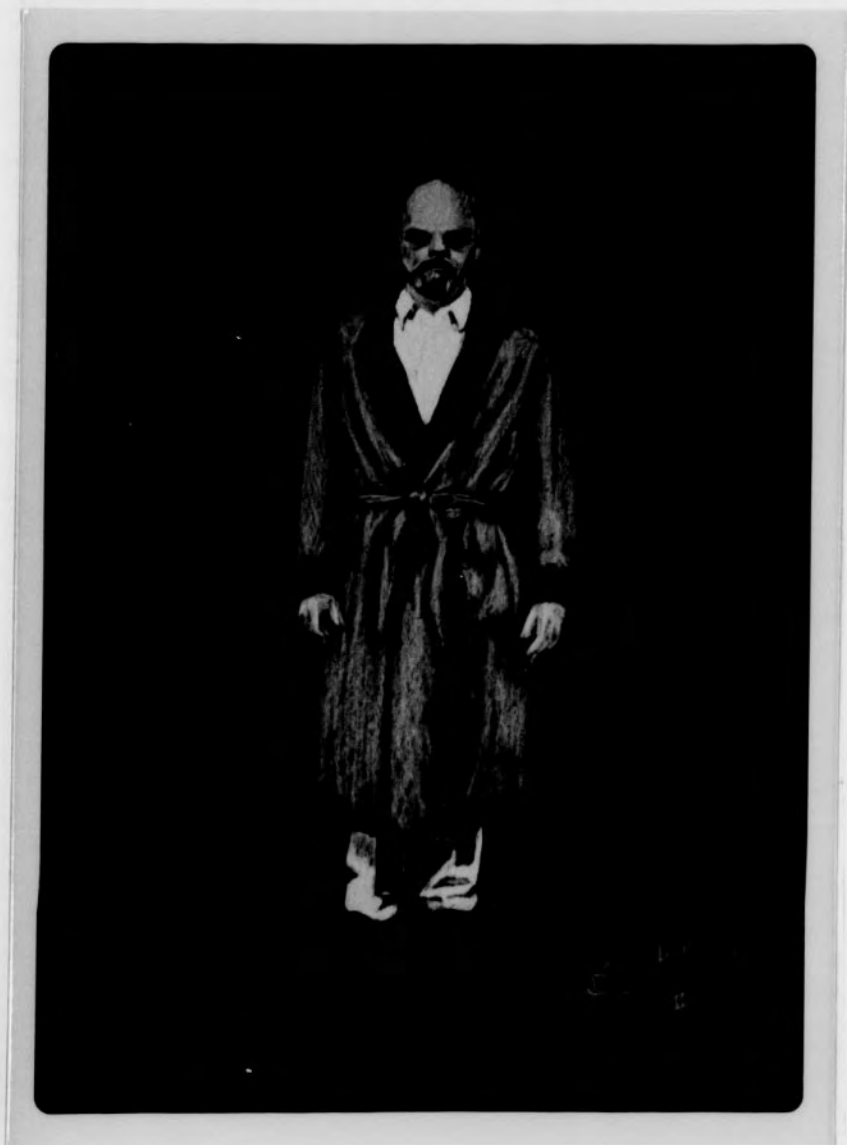


Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18



Figure 19



Figure 20

TABLE 2
COSTUME PLOT

ACT ONE:

Margaret--(1) white lace top slip, white (lace) dress,
white high heel shoes, (2) white open neck blouse,
blue-gray straight skirt, white high heel shoes.

Ernie--(1) blue-gray robe, (2) blue-gray pajamas.

Sam--green yellow waistcoat, 3 strand pearl neck-
lace, white shirt.

COSTUME PLOT

Sammy--gray suit, point tie, white shirt, brown shoes.

Big Mack--navy blue polka dot dress, rhinestone brooch,
crystal, white handkerchief, white pearl necklace,
white pumps.

Big Daddy--off white suit and vest, white shirt, black
tie, light red tie.

So Soop Monster #1 (Older Girl)--pink dress, white
lace hat, white strap shoes.

So Soop Monster #2 (Boy)--navy blue short sleeved
waiver shirt, navy blue short pants, white knee-
cap, black shoes.

So Soop Monster #3 (Little Girl)--yellow pinafore,
white blouse, white knee cap, black strap shoes.

Overhead Ticker--dark blue suit, white shirt, blue
point tie, black shoes.

Dr. Smith--brown suit and vest, brown point tie, brown
shoes, brown hat.

ACT THREE:

Big Daddy--golden brown robe, white shirt, white pants,
red slippers.

TABLE 2
COSTUME PLOT

ACT ONE:

Margaret--(1) white lace top slip, white (lace) dress,
white high heel shoes, (2) white open neck blouse,
blue-grey straight skirt, white high heel shoes.

Brick--(1) blue-grey robe, (2) blue-grey pajamas.

Mae--green yellow dress, white 3 strand pearl neck-
lace, white high heel shoes.

Gooper--grey suit, print tie, white shirt, brown shoes.

Big Mama--navy blue polka dot dress, rhinestone broach,
orchid, white handkerchief, white pearl necklace,
white pumps.

Big Daddy--off white suit and vest, white shirt, black
shoes, light red tie.

No Neck Monster #1 (Oldest Girl)--pink dress, white
knee sox, white strap shoes.

No Neck Monster #2 (Boy)--navy blue short sleeve
sailor shirt, navy blue short pants, white knee
sox, black shoes.

No Neck Monster #3 (Little Girl)--yellow pinafore,
white blouse, white knee sox, black strap shoes.

Reverend Tooker--dark blue suit, white shirt, blue
print tie, black shoes.

Dr. Baugh--brown suit and vest, brown print tie, brown
shoes, brown hat.

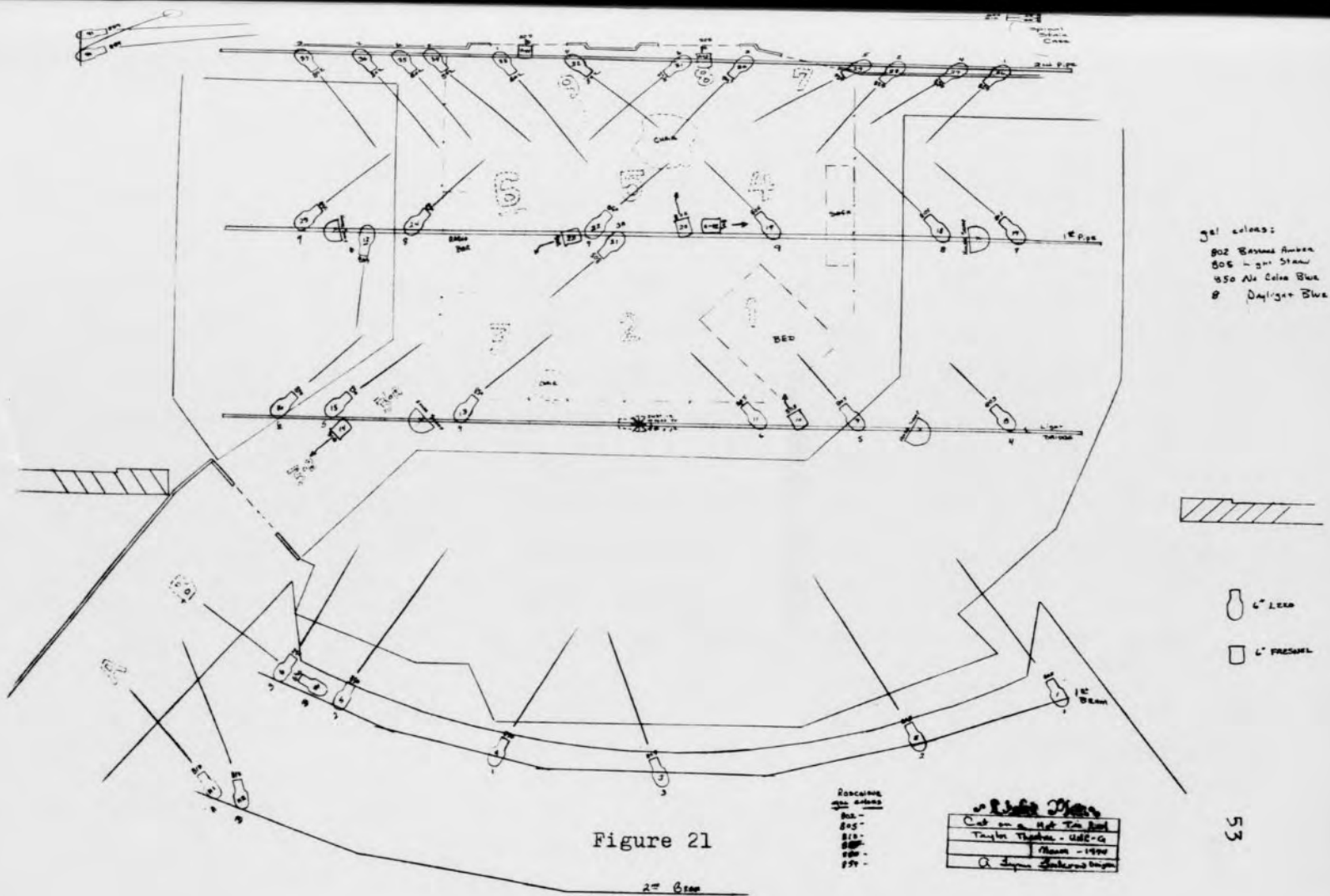
ACT THREE:

Big Daddy--golden brown robe, white shirt, white pants,
red slippers.

THE LIGHTING

LIGHT PLAN





INSTRUMENT SCHEDULE

TABLE 3
INSTRUMENT SCHEDULE

<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>	<u>NOTES/ ACCESSORIES</u>
1	1st Bay	6" Leko	500	Area 1	805	45	
2	1st Bay	6" Leko	500	Area 2	805	39	
3	1st Bay	6" Leko	500	Area 3	805	26	
4	1st Bay	6" Leko	500	Area 1	850	34	
5	1st Bay	6" Leko	500	Area 2	850	46	
6	1st Bay	6" Leko	500	Area 3	850	42	
7H	1st Bay	6" Leko	500	Area B	810	44	
8	Light Bridge	6" Leko	500	Area 4	805	95	
9	Light Bridge	6" Leko	500	Area 5	805	97	
10	Light Bridge	6" Leko	500	Bed Special	805	85	Focus on Bed Center
11	Light Bridge	6" Leko	500	Area 6	805	81	
12	1st Pipe	6" Leko	500	Area 3A	805	83	Tight Shutter
13	Light Bridge	6" Leko	500	Area 4	850	84	

TABLE 3 - Continued

<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>	<u>NOTES/ ACCESSORIES</u>
14	Light Bridge	6" Fresnel	500	Area 3A	805	98	Hall Door Sharp Focus
15	Light Bridge	6" Leko	500	Area 5	850	96	
16	Light Bridge	6" Leko	500	Area 6	850	94	
17	1st Pipe	6" Leko	500	Area 7	805	65	
18	1st Pipe	6" Leko	500	Area 8	805	77	
19	1st Pipe	6" Leko	500	Area 9	805	75	
20	1st Pipe	6" Fresnel	500	Chair Special	805	73	Soft Focus
21	1st Pipe	6" Leko	500	Area 3A	805	68	Shutter Sides
22	1st Pipe	6" Leko	500	Area 7	850	76	
23	1st Pipe	6" Fresnel	500	Bar Special	805	74	Soft Focus
24	1st Pipe	6" Leko	500	Area 8	850	78	
25	1st Pipe	6" Leko	500	Area 9	850	66	
26	2nd Pipe	6" Leko	500	Area 1	825	145	
27	2nd Pipe	6" Leko	500	Area 4	825	147	
28	2nd Pipe	6" Leko	500	Area 2	825	119	

TABLE 3 - Continued

<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>	<u>NOTES/ ACCESSORIES</u>
29	2nd Pipe	6" Leko	500	Area 5	825	117	
30	2nd Pipe	6" Leko	500	Area 3	825	115	
31	2nd Pipe	6" Leko	500	Area 6	825	113	
32	2nd Pipe	6" Leko	500	Area 4	802	111	
33	2nd Pipe	6" Leko	500	Area 1	802	109	
34	2nd Pipe	6" Leko	500	Area 5	802	107	
35	2nd Pipe	6" Leko	500	Area 6	802	105	
36	2nd Pipe	6" Leko	500	Area 2	802	103	
37	2nd Pipe	6" Leko	500	Area 3	802	101	
38	Stg Left Pole	6" Leko	500	Gallery	810	145	
39	Stg Left Pole	6" Leko	500	Gallery	859	147	
40	Stg Right Pole	6" Leko	500	Gallery	859	134	
41	Stg Right Pole	6" Leko	500	Gallery	859	136	
A42	1st Pipe	6" Fresnel	500	Couch Special	805	72	Soft Focus
A43	2nd Pipe	6" Fresnel	500	Door Special	825	146	Soft Focus

TABLE 3 - Continued

<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>	<u>NOTES/ ACCESSORIES</u>
A44	2nd Pipe	6" Fresnel	500	Door Special	825	146	Soft Focus
H1	2nd Bay	6" Fresnel	500	Area A	810	16	
H2	2nd Bay	6" Fresnel	500	Area B	810	18	
HS	Light Bridge and 1st Pipe	Scoop	500	House Lights	No gel	79,80 82,99	

TABLE 4

DASHBOARD SET-UP CHART

LINE	NUMBER	DESCRIPTION	INSTRUMENT NO.
1	1	45: 34	12: 4
2	2	145: 133	26: 33
3	3	44	78
4	4	79: 46	21: 5
5	5	115: 103	36: 36

SWITCHBOARD SET-UP CHART

6	6	115: 103	36: 37
7	7	87: 33: 62	14: 14: 21
8	8	44: 36: 18	78: 21: 22
9	9	84: 75	15: 4
10	10	147: 133	27: 32
11	11		
12	12	75	40
13	13		
14	14		
15	15	36: 37	15: 4
16	16	117: 107	29: 34
17	17	94: 81	16: 11
18	18		
19	19	109: 117	33: 31
20	20	74	23
21	21	25: 76	17: 22

TABLE 4
SWITCHBOARD SET-UP CHART

<u>BANK</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>INSTRUMENT NO.</u>
I	1	45; 34	1; 4
I	2	145; 109	26; 33
I	3	44	7H
I	4	39; 46	2; 5
I	5	119; 103	28; 36
I	6	26; 42	3; 6
I	7	115; 101	30; 37
I	8	83; 98; 68	12; 14; 21
I	9	44; 16; 18	7H; H1; H2
I	10	84; 95	13; 8
I	11	147; 111	27; 32
	12		
II	13	73	20
	14		
II	15	96; 97	15; 9
II	16	117; 107	29; 34
II	17	94; 81	16; 11
	18		
II	19	105; 113	35; 31
II	20	74	23
II	21	65; 76	17; 22

TABLE 4 - continued

<u>BANK</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>INSTRUMENT NO.</u>
II	22	77; 78	18; 24
	23		
	24		
III	25	75; 66	19; 25
III	26	147; 134; 136	39; 40; 41
III	27	145	38
III	28	72	A42
III	29	85	10
III	30	79; 80; 82; 99	HS
III	31	146	A43; A44

TABLE 3
LIGHT PLOT

TABLE NUMBER DESCRIPTION COUNT

Enter is on January 30 (Independent)

WILL

Scene Transit (on 3) LIGHT PLOT

1 at 14	20 at 7
2 at 4	27 at 7
3 at 15	31 at 8
13 at 8	

Scene Transit (on 3)

1 at 10	10 at 10	21 at 7
2 at 10	11 at 7	22 at 8
4 at 10	17 at 4	25 at 7
5 at 10	18 at 10	26 at 10
6 at 10	19 at 7	28 at 7
7 at 10	17 at 7	29 at 10
8 at 8	19 at 7	31 at 8
9 at 8	20 at 10	3 at 8

1	30 at 8	From Stage Manager	5
10		Held 3 counts	
4	30 at 8	From Stage Manager	5
14		Crossed from 1 to 2 on 3rd board	
7	30 at 10	From Stage Manager	5
18	3 at 4	Fixed; after	4
	3 at 4	Margaret enters	
4	3 at 11	At Mrs. Hunt's entrance	4
	3 at 11		

TABLE 5
LIGHT PLOT

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
------------	-------------	---------------	------------------------	--------------

House is on Dimmer 30 (Independent)

ACT I:

House Preset (on X)

3 at 5½	26 at 7
8 at 4	27 at 7
9 at 5½	31 at 8
13 at 6	

Show Preset (on Y)

1 at 10	10 at 10	21 at 7
2 at 10	11 at 7	22 at 8
4 at 10	13 at 6	25 at 7
5 at 10	15 at 10	26 at 10
6 at 10	16 at 7	28 at 7
7 at 10	17 at 7	29 at 10
8 at 6	19 at 7	31 at 6
9 at 8	20 at 10	3 at 8

1	5	30 ↓ 0	From Stage Manager	5
1a			Hold 3 counts	
2	5	House Preset ↓ 0	From Stage Manager	5
2a			Cross fader from X to Y on 3rd board	
3	5/6	Show Preset ↑ 10	From Stage Manager	5
3A	6	3 ↓ 4	Visual; after	4
		9 ↓ 4	Margaret enters	
4	19	3 ↑ 5½	At Big Mama's entrance	4
		9 ↑ 5½		

TABLE 5 - Continued

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
5	19	3 ↓ 4 9 ↓ 4	Visual; as Big Mama enters room	4
6	21	3 ↑ 5½ 9 ↑ 5½	As phone rings	4
7	22	3 ↓ 4 9 ↓ 4	Visual; as Margaret reenters	4
8	29 Show Preset	↓ 0	"Here they come!"	4
8a			Hold black 12 counts	
8b			Cross fader from Y to X on 3rd board	
9	29 House Preset	↑ 10 30 ↑ 10	From Stage Manager	7

ACT II:

Reset Show Preset (on Y)

1 at 8	10 at 10	22 at 8
2 at 7	11 at 7	25 at 6
3 at 5	13 at 5½	26 at 9
4 at 10	15 at 10	27 at 7
5 at 10	16 at 7	28 at 5
6 at 10	17 at 7	29 at 10
7 at 10	19 at 5	31 at 6
8 at 6	20 at 10	
9 at 5	21 at 7	

10	30	30 ↓ 0	From Stage Manager	5
10a			Hold 3 counts	
11	30 House Preset	↓ 0	From Stage Manager	5
11a			Hold black 12 counts	
11b			Cross fader from X to Y on 3rd board	

TABLE 5 - Continued

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
12	30	Show Preset ↑ 10	From Stage Manager	7
13	32	3 ↓ 4 9 ↓ 4	Visual; after Mae and children enter	
14	39	21 ↓ 5 22 ↓ 6 25 ↓ 5 27 ↓ 5	As Big Mama exists	15
15	43	21 ↑ 7 22 ↑ 9	Big Daddy to door	7
16	43	21 ↓ 6 22 ↓ 6	Big Daddy away from door	7
17	45	22 ↑ 8 3 ↑ 6	As phone rings	7
17A	45	3 ↓ 4	As Big Mama goes to phone	7
18	48	25 ↑ 6	"Expectin' death made me blind. . ."	7
19	48	25 ↓ 4	Big Daddy moves out of area	7
20	51	25 ↑ 6	Big Daddy crosses up-stage	7
21	51	25 ↓ 4	Big Daddy to bar	7
22	52	25 ↑ 6	Big Daddy to door	7
23	52	22 ↓ 6 25 ↓ 4	Big Daddy away from door	7
24	54	25 ↑ 7	Reverend Tooker enters	7
25	55	25 ↓ 4½	Visual; Big Daddy crosses downstage	7
25a			Put 26 and 27 on Independent for end of Act	

TABLE 5 - Continued

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
26	56	21 ↑ 6½ 22 ↑ 7 25 ↑ 6	As Brick sits	7
27	59	22 ↑ 9 31 ↑ 0	Visual; Brick crosses upstage	7
28	59	27 ↑ 6½	Visual; Brick crosses to Big Daddy	10
29	60	Show preset ↓ 0 26 at 9 27 at 6½	Visual; Big Daddy exits	4
30	60	26 ↓ 0 27 ↓ 0	Visual; at full exit of Big Daddy	4
30a			Hold black 8 counts	
31	60	House pre- ↑ 10 set 30 ↑ 10	From Stage Manager	10

ACT III:

Reset Show Preset (on Y)

1 at 8	10 at 10	22 at 8
2 at 7	11 at 7	25 at 7½
3 at 5	13 at 5½	26 at 9
4 at 10	15 at 10	27 at 7
5 at 10	16 at 7	28 at 5
6 at 10	17 at 7	29 at 10
7 at 10	19 at 5	31 at 6
8 at 6	20 at 10	
9 at 5	21 at 6½	

Cross fader from X to Y on 3rd board

Preset Curtain Call on X as soon as Act opens (Curtain
Call is Show Preset of Act I)

TABLE 5 - Continued

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>		<u>CUE DESCRIPTION</u>	<u>COUNT</u>
32	61	30	↓ 0	From Stage Manager	5
32a				Hold black 10 counts	
33	61	9	↑ 7	From Stage Manager	3
		26	↑ 7		
		27	↑ 7		
33A	61	Show pre-set	↑ 10	On count 2 of cue 33	7
33B	61	27	↓ 4	As Big Daddy exits	5
34	61	3	↓ 4	As Mae exits	5
		9	↓ 4		
35	66	8	↑ 6½	As Brick enters from Gallery	5
36	70	8	↓ 4	As Brick crosses down	5
37	72	26	↓ 8	Rumble of thunder	5
38	73	22	↓ 7	As Brick enters	5
		25	↓ 6		
		26	↓ 7		
39	73	22	↓ 6	Rumble of thunder	5
		25	↓ 5		
		26	↓ 6		
40	76	22	↑ 7	Visual; on Big Daddy's entrance	5
		25	↑ 6		
		26	↑ 6½		
41	78	8	↑ 6½	Visual; as Big Daddy crosses to hall door	5
42	78	8	↓ 4	Visual; as Big Daddy and Big Mama exit in hall	5
43	81	3	↓ 0	As Margaret enters from 7 Gallery	7
		9	↓ 0		
		21	↓ 4		
		22	↓ 4		

TABLE 5 - Continued

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
44	81	25 ↓ 4 31 ↓ 0	"Echo Spring has gone dry."	7
45	81	17 ↓ 4 19 ↓ 4 20 ↓ 4	". . . Ruby Lightfoot gin mill."	7
46	81	6 ↓ 4 7 ↓ 4	". . . make that lie come true."	7
47	81	4 ↓ 4 5 ↓ 4	". . . bring you liquor."	7
48	81	15 ↓ 4 16 ↓ 4 28 ↓ 4	"What do you say, baby."	7
49	81	1 ↓ 0 2 ↓ 0 26 ↓ 0 27 ↓ 0	"Is there, Baby?"	5
49a			Hold black 10 counts	
49b			Cross fader from Y to X on 3rd board	
50	81	Curtain Call Preset ↑ 10	From Stage Manager	3
50a			Clear Y; set House Preset	
51	81	Curtain Call Preset ↓ 0	From Stage Manager	3
51a			Hold black 10 counts	
52	81	House Pre-↑10 set 30 ↑10	From Stage Manager	5

SOUND PLOT

TABLE 6
SOUND PLOT

<u>CUE</u>	<u>PAGE</u>	<u>EFFECT</u>	<u>EXECUTE ON</u>
1	18-19	Children sing Happy Birthday	". . . fat or ugly or something so I could stand it?" . . . cue . . .
2	31	Radio Announcer (on)	Mae turns on radio
3	31	Radio Announcer (off)	"Turn that thing off!"
4	32	Sportscaster (on)	"Always had too much of it--"
5	32	Sportscaster (off)	"You turn that thing off!"
6	41	Clock chimes eleven	"How in Hell would I know if you don't." . . . cue . . .
7	46	Clock chimes once	"I thought it was finished, Big Daddy." . . . cue . . .
8	50	Clock chimes twice	"Disgust!" . . . cue . . .
9	55	Clock chimes three times	"Ah - thanks--". . . cue . . .
10	57	Fireworks	". . . and that's not normal!" . . . cue . . .
11	60	Fireworks	"Let-'er-go!" . . . cue . . .
12	72	Thunder	". . . how to protect my own interests." . . . cue . . .

TABLE 6 - Continued

<u>CUE</u>	<u>PAGE</u>	<u>EFFECT</u>	<u>EXECUTE ON</u>
13	73	Thunderstorm	". . . made his famous run in." . . . cue . . .
14	74	Thunderstorm (Con- tinuous cue)	". . . I'll bet it's a plan!" . . . cue . . .
14A	75	Thunderstorm fade out	". . . time goes by so fast."
15	80	Clock chimes twelve	". . . we're jest goin' to wait an' see!" . . . cue . . .



POSTER DESIGN

UNCG THEATRE
PRESENTS

Tennessee Williams

Cat on a Hot Tin Roof

TAYLOR BUILDING RESERVATIONS 379-5575	MARCH 25-30 8:15 pm MARCH 31 at 2:15 pm	ADULTS 3 ⁰⁰ THRU COLLEGE 2 ⁰⁰ UNCG STUDENTS .. 1 ⁰⁰
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Figure 22

PRODUCTION PHOTOGRAPHS

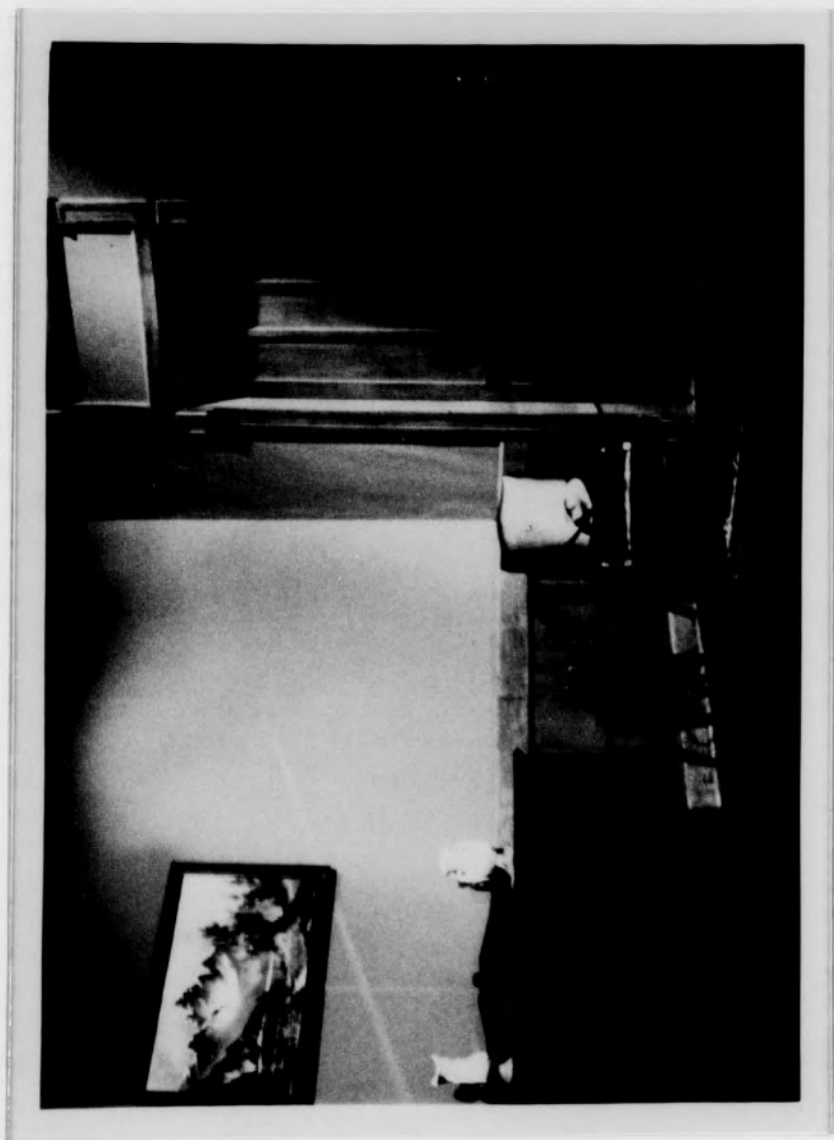


FIGURE 23

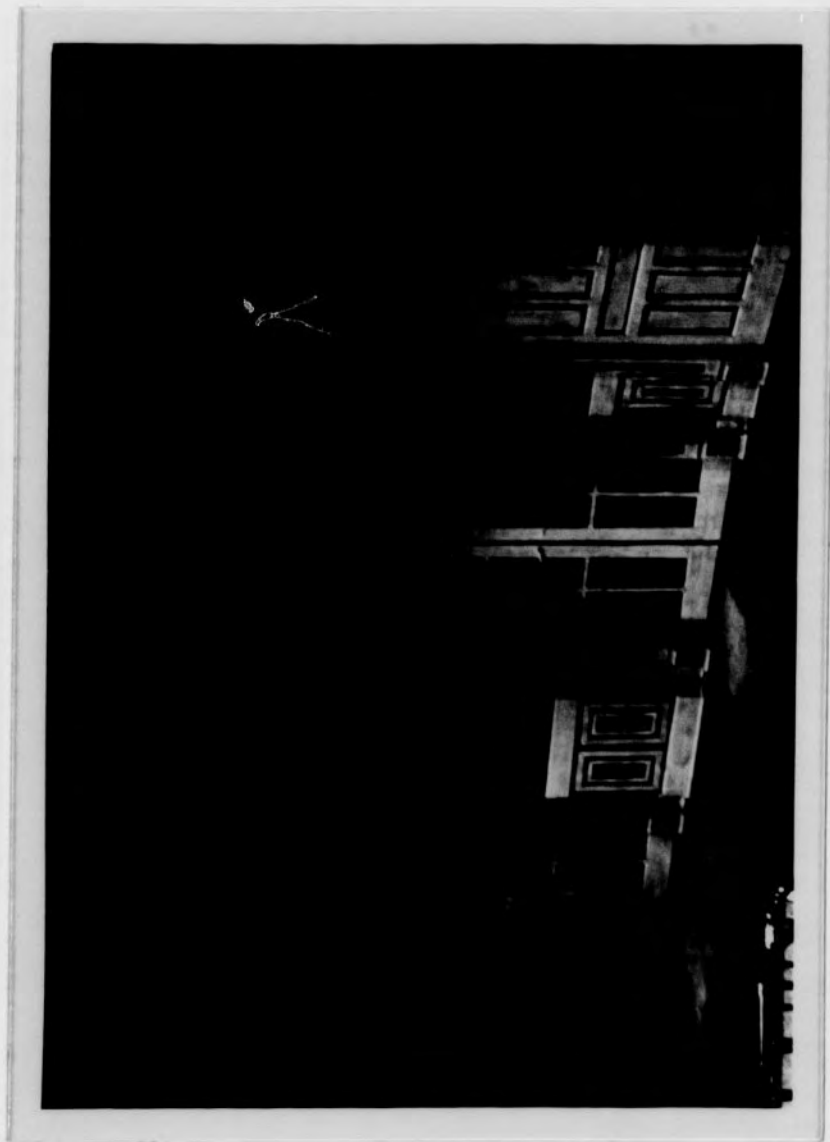


Figure 24



Figure 25



Figure 26

CHAPTER III

CRITICAL EVALUATION

CHAPTER III

CRITICAL EVALUATION

CHAPTER III CRITICAL EVALUATION

Approaching the post-production analysis is a difficult matter. The designer must step away from a production which has called for a total involvement and take a new look at the production which he had placed before an audience.

The initial feeling of this designer toward the final overall design for Cat on a Hot Tin Roof was essentially a good one. It was felt that the sets and lighting were effective, and that the costumes provided an aid to the actors in establishing their characters.

However, it is the object of this chapter to go beyond the initial critical impressions. Each area of the total design shall be discussed. In the first chapter the initial concepts developed by the designer were presented. This chapter shall involve the production developments, actual conditions and an evaluation of the finished product.

The Setting

Set up of the platform seating units was the initial move toward establishing the arena theatre. Problems arose because of the original construction of the parallel units.

Many of them were in poor condition and required unallotted time for repair. It was obvious that construction of the set proper was slowed because of this.

Construction of the upstage wall unit proceeded smoothly. Working drawings were found to be sufficient and easily readable, even by the most untrained of the construction crews. No modifications of the original plans were made until late in the construction period when it was decided that the cornice molding pieces on the hallway and rear wall sections were to be done away with. The decision to do away with the cornice moldings came about because of time limitations and the desire of the designer to use lower angles with the lighting than was originally planned.

The largest problems faced during the initial set up came with positioning the upstage floor platforming and door units. The blueprint of Taylor Theatre which had been used by the designer was found to be inaccurate by approximately two feet at the rear of the stage. The blueprint error brought the draped rear wall of the stage-house very close to the gallery doors, causing an extremely restricted walk space at the rear of the set. A partial solution came by moving the wall unit downstage on the platforms. This provided nearly an extra foot of workable area.

It was later suggested that the entire platform section should have been brought further downstage. The movement of the platforms would have solved the above mentioned problem. However, the suggestion came too late to be of use.

Bracing the large open wall unit was also a problem. Since the designer desired the door and lower wall sections to appear free standing, all bracing had to be done below the three foot-six inch level, with no support at the tops of the doorways. Because of this the two gallery door frames had a tendency to sway slightly when action called for the doors to be opened or closed. The sway however was minimal and not overly distracting.

Initial planning called for running wires from the top of each door to a pipe batten to give added support. The wiring was found to be unnecessary.

With the completion of the upstage wall and platform units and the arena seating, black drapes were hung enclosing the seating and acting areas. This arrangement was felt to be most effective, as it tied the entire stage and seating areas together thereby creating the desired "room-within-a-room" concept discussed in Chapter I.

There was some discussion of replacing the black drapes on the upstage rear wall with a scrim to give

more depth to the setting. This idea was rejected because the designer felt the black drapes required the use of the audience's imagination. Also, the drapes fulfilled the desire of the designer to cloak the entire setting and seating area within a rim of darkness; as if the walls of the room dissolved in the surrounding night.

The play takes place during the evening hours (supper to midnight). Little concern for definition of passing time within the play was shown.

In further discussions with the theatre faculty, some concern was expressed over the use of a ground cloth in the main acting area. It was proposed that some type of covering should have been employed not only to help muffle sound but also to tie the internal portions of the room more tightly to the audience seating area, if the concept was to work.

This designer's initial feeling was that the ground cloth was not needed since the stage floor was already black in color. However, when considering the idea, it was obvious that the ground cloth could have been of considerable help, even if painted black or painted to resemble old wood flooring. The only obvious drawback to the idea was that the designer desired to use the sound of the floor itself as a reinforcing agent to not only the setting of the play, but also the action. Shoes on

a wooden floor create an entirely different sound than on carpeting or if a total floor covering had been used.

At the onset of production the properties crew and the designer began looking for a large Persian rug to use in the room. When the size desired was not obtainable a small rug was found and used to complement the wood flooring and to break up the solid feeling of the totally black floor area.

The hallway section, located on the stage right side stage, was constructed as shown in the working drawings; omitting the cornice moldings. The hallway was dressed using plain painted walls with a band of stenciled wallpaper at the top and a partially painted wooden half wall (directly relating it to the main stage back wall design). Together with a telephone used in the production, a large chair and buffet as well as a small Persian rug were added to the hallway.

Although the hall was only a passageway into the actual setting and acting area it was found to be most successful. (The audience reaction was unusual but gratifying.) A standard comment was that the hallway was not often seen upon initially entering. However when leaving the arena during the intermission, notice was taken and the idea of the hallway as a passageway into the actual room, as an integral part of the design desired by the designer, was realized.

As a final touch to the design, curtains were added to the gallery doors located in the upstage wall section, and set properties consisting of a brass bed, wing back and straight back chairs, low bench sofa, radio-bar console, and a 9 x 12 Persian rug were positioned. The room created was a bit bare, yet because of the arena concept being used, the designer felt that an overabundance of furniture or bric-a-brac was not needed.

The absence of clutter was not as obvious during the play. With the addition of all the actors on stage, the room gave a feeling of being quite crowded. Two person scenes were aided by using lights to expand or enclose the playing area. Overall the visual effect was pleasing to the audience and the designer.

Many discussions were held with the director concerning the design and workability of the settings. No problems arose or limitations were observed other than those previously mentioned concerning the closeness of the rear stagehouse wall to the gallery doors. In most cases problems were avoided because the director was involved in the initial design process.

The Lighting

The design and execution of the lighting for Cat on a Hot Tin Roof was a combination of the most gratifying as well as frustrating portion of the entire design project.

In part the frustration was brought on by the designer's limitations in the area of lighting design.

The double McCandless system of lighting was chosen for this production. Existing battens were used instead of creating any type of grid. The positioning of the acting area well downstage also made the use of the first bay in the auditorium possible.

The hanging plot was designed so that there would be an instrument at all four corners of each acting area. Twelve basic areas were used, with a series of special instruments filling out the plot.

Initially the four gel colors decided upon were: Roscolene Light Straw, no. 805, No Color Amber, no. 810, No Color Blue, no. 850, and Daylight Blue, no. 851. The No Color Blue and Light Straw were to be used on the downstage sides of the main acting areas, and the remaining colors were to be located at the rear facing downstage, to act as accents and provide more color depth and shadow. Such a color combination did not create the desired effect of a hot summer evening. Gels were changed many times. Finally the decision was made to use Bastard Amber in place of No Color Amber, and No Color Pink was used as a replacement for the rear blues. This helped to warm the room without causing a yellow cast.

With the final combination of gel colors decided upon, instruments were finally focused, patched and temporary cues written. Because of the subtle changes of mood desired in the lighting, care was taken when considering the final cues. The light crew ran the show for several nights to gain a feeling for the production, and a second set of cues was recorded.

During a final technical run-through the designer and the crew combined both sets of temporary cues into their final arrangement. By this method, it was found that the desired subtlety in shadowing and highlighting, demanded by the production, could be accomplished. As stated earlier, the designer made no real attempt to establish the time which elapsed during the play, other than placing the black drapes at the rear of the set to suggest night. Lighting instruments were placed to the left and right of the gallery walkway at the rear of the set to help emphasize the evening feeling. No other attempt to create the illusion of external lighting was used.

Although the lighting design for Cat on a Hot Tin Roof was a simple one and problems arose, the designer felt that it was adequate for the production. However, if given the opportunity of re-doing the play, the lessons learned would provide a much easier time in plotting the design.

The Sound

Several discussions were held with the director concerning the use of sound in the script. It was decided that only a portion of the sound cues described in the acting edition were to be used; others would be deleted.

Sound effects were put on tape. Except for mechanical failure of the recording equipment few problems arose.

Speakers were placed at three locations on the set. One speaker was placed in the hallway for the clock chimes and Birthday song. The second and third speakers were placed above the main acting area and on the upstage wall of the stage house. It was their function to handle the storm and radio cues. Both the director and designer had desired that the radio-bar console should be functional with sound coming directly from it. After checking the wiring of the console this was found to be impossible because the electrical components of the borrowed unit were not in working condition.

Sound was added to the show four nights before opening. The most difficult problem involved was the setting of levels, which, due to inferior equipment, would not hold the settings from night to night. Thus the sound technicians constantly were monitoring and changing levels to meet the desired need.

The primary difficulty with the sound was found to be a combination of clarity in recording and the nature of the arena set up. Because of the closeness to the audience, high levels of sound could not be used without discomfort. Cues such as the storm in the play were therefore toned down and seemed to be garbled and less realistic than desired.

The Costumes

As stated in Chapter I budget became the primary consideration. Designs were created with the idea of pulling from theatre stock all of the needed clothing. This, however, was found to be impossible and some costumes were altered or changed completely to accommodate availability.

Some costumes were built entirely. It was the impression of the designer that they were probably more effective than those which were either purchased or pulled from stock.

Problems in costuming concerned Big Mama, Big Daddy, Dr. Baugh, and the Reverend. Big Mama's dress was to be a sheath of maroon fabric covered with lace of a similar color. When searching for materials it was discovered that the desired fabrics were not available and a redesign was necessary. The final approach taken was to outfit Big Mama in a navy blue dress with small

polka dots. The effect was pleasing but did not convey the status and age of the character correctly. The dress itself was altered from the style which would be worn by a younger woman. The alteration worked, but the designer would have been more pleased to have followed the original conception.

Big Daddy's costume was rented when it was found that a white suit of the style desired was not available locally. Of all the costumes this suit was possibly the biggest disappointment.

The director had desired the suit to be ill fitting, thereby creating the illusion of extreme loss of weight due to cancer. The effect the actual costume gave was one of being just plain baggy. It tended to make Big Daddy more of a comic figure than a dying man. This problem was not resolved as the designer bowed to the wishes of the director.

When searching for suits for the Doctor and Reverend, two suits were found in stock which fitted the initial concept of the designer. They were pulled out and used in the production. However, it was later brought to the designer's attention that the suits were of a winter fabric rather than a summer one, inconsistent with the season of year called for in the play.

The most effective costume was considered by all to be that of Mae. From the initial design to its

appearance on stage, this costume worked to the advantage of all concerned. It expressed the character, and fit well into the action of the production.

Summary

The total production of Cat on a Hot Tin Roof was a stimulating experience. In its conception and in final physical form, the production was found to have an excellent audience appeal and visual impact.

The design of the arena setting and the concept of the "room-within-a-room" worked exceptionally well with only minor problems involved. Lighting, sound, properties, and costumes provided a needed challenge to the designer, and the entire production was an essential and practical learning experience.

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